This is a collection of music inspired by *The Venetian Glass Nephew*, an obscure novel by Elinor Wylie. It is designed as a soundtrack to a (hypothetical) film or radio adaptation, and it works best if you listen to it along with the novel, which can be found at https://archive.org/details/collectedproseof030628mbp. It is also free for remixing and reuse (under a few small conditions); I think some of the music here would work pretty well as background music for a video or as a beat for a hip-hop track.

The plot

First, we open with a fanfare, and then an opening title.

Chapter 1: Peter Innocent Bon

Then we hear…

O salutaris hostia

> … before the elderly Cardinal Peter Innocent Bon emerges from his church.

I Dream of My Son

> He hasn't returned to Venice, his homeland, since he was young; but he will soon return, as the pope has requested his presence. He thinks of how much he wants a nephew.

Dawned Like a Crocus

> Now he sails on the pontifical barge through the canals of Venice. The pope calls Peter into his private room and asks him to attend a concert in his stead.

Monseigneur de Chastelneuf, Chevalier de Langeist

> Meanwhile, an enigmatic magician works his romantic magic in an underground chamber.

Blue Dusk, Thicker Than Fog

> After the concert, Peter Innocent slips outside, past the crowds, where the criminal glass-blower Alvise Luna encounters him and asks Peter to follow.

Flowers Blown in Pearl-Color and Crimson

> They descend into Luna's workshop, where they meet Chastelneuf, the magician. The two reveal that they can animate glass, and ask Peter if he would like anything. They demonstrate a girl they have created – lifelike, but completely silent – from which Peter recoils.

But it gives him an idea: he asks if they could make him a nephew, and they quickly assent.

Under the Transmutation of the Sun

Several weeks later, Chastelneuf and Luna argue over the details of the ceremony. Peter Innocent returns, to hear a flute playing from another room…

The Doctrine of Spiritual Essences

… and they step into the chamber, where Chastelneuf performs his rituals with the appropriate perfumes and incantations.

Drive, Male

The sheet over the glass body of the nephew tears itself apart. He rises to his full height.

I Dream of My Son [Reprise]

The nephew is kind, beautiful, and thoughtful. Peter names him Virginio.

Chapter 2: Virginio

Les sauvages

The delicate, naïve Virginio meets the energetic, quick-witted Rosalba, ward of Querini, reading in his gardens. Virginio and she fall quickly in love, but she starts to realize that he is more delicate than a normal man.

An Apparition From the Other Side of the Moon

The two go to tell the surprised and delighted Querini, who loves them both, that they are to be married.

We switch scenes to a rickety tower, in which Chastelneuf, Peter, and their mutual friend Gozzi are speaking.

The Haunted Palace of Saint Canziano

Chastelneuf tells the other two, to their surprise, that Virginio and Rosalba have fallen in love. He then tells the story of how he himself fell in love with a woman and betrayed her, and how, having lost her love, she came into Querini’s embrace.

L'Eraclito amoroso

After a long illness, the woman dies, but not before birthing a child she never met: Rosalba, who is in fact Querini’s true daughter. Chastelneuf happily informs Peter and Gozzi that Virginio and Rosalba will be married immediately; Peter consents,

desiring Virginio to be happy, but asks that it take place in a church of his own selection.

Their Smiles and Blushes
Following Peter's conditions, the two are happily wed.

Chapter 3: Rosalba

Beginning to Effervesce
Things are not going well. We see that the two appear unhappy, and Virginio appears extremely frightened of Rosalba. She's too energetic, and she risks fracturing him with her exuberance.

Burning Leaves
Chastelneuf, understanding the pain Rosalba and Virginio are in, considers what magic could save them.

A Woman's Touch
Miserable, Rosalba goes to Querini and Peter Innocent, asking them to help her fix her marriage. The two resolve to see Chastelneuf.

No One Sleeps
Chastelneuf has one solution, but it's a horrible, painful one. They can strip Rosalba of her vitality and her liveliness and turn her into porcelain.

And No Freckles?
Rosalba, wanting to protect Virginio, agrees. Chastelneuf speaks fondly to her, describing how smooth and clear her skin will be.

The Kisses Wherewith They Were Mingled
And Rosalba and Virginio, tearfully, say goodbye.

Paris Must Wait
In the dark, the four conspirators travel to an office in the countryside, where he can transform her.

The Vehemence of Fire
While Peter is sent away to an inn to away the results, Chastelneuf and his hired porcelein-workers begins work preparing the necessary operations.

Drive, Female
Rosalba is, in brutal and horrifying fashion, magically transformed

into calm, delicate porcelain.

The Venetian Glass Nephew
Rosalba returns to meet Virginio, and the two embrace…

The Season Being Winter
… and, covering themselves in coat and scarf, walk into town to eat wafers with whipped cream.

Composition and recordings

This album was recorded in high fidelity in Logic Pro, and is released as a set of 24 bit, 48 kHz ALAC files. Due to the extensive use of external samples there is some variability in original recording formats, but the vast majority of the samples used were lossless and many of them were 24 bit recordings. Most original recordings were also 24 bit. To the extent that 24 bit recordings are audibly distinct from 16 bit recordings (which I seriously doubt), this album should take full advantage of the expanded range; in practice, the purpose for the quality I chose release format is virtue signaling to audiophiles. About one third of the tracks were *finished* with a 48 kHz sample rate, and another third with a a 96 kHz sample rate, but the sample rates of the samples and virtual instruments used are unfortunately variable.

HRC Fanfare is built around a simple flute recording from back in high school.

The chapter headings use a real cello, with drums resembling an orchestral performance. The melody is taken from a song written by Emery and myself, Homicidal Psycho Killer.

O salutaris hostia is an old Catholic hymn; the music is original, and designed to be playable in a church with only an organ and choir. The notes change only slightly, in accordance with traditional Catholic chants.

I Dream of My Son is a Chinese folk song which I found in Dietz & Park's *Folk Songs of China, Japan, Korea*. The bells are recordings of real Venetian bells (although pitch-shifted), and the birds are similarly Italian.

Dawned Like a Crocus is built off of an excellent recording of a contemporaneous bit of Italian music, which starts off by heralding the arrival of the ship. As Peter’s called to see the pope, the music slows way down and turns into a pleasant soundscape; I thought that isolating a moment in time was an appropriate way to indicate the divine majesty that Peter must perceive in the pope. I read a bit about how Eno’s early ambient music was made for inspiration. This is also the first track (of many) to use a quote from the book for a title.

Monseigneur de Chastelneuf, Chevalier de Langeist marks the entrance of the best character in the novel, found working in Venice but before his collaborations with Alvice Luna. This scene does not appear in the book; Chastelneuf is instead introduced when Innocent descends to Luna's workshop. I have two reasons for including this here: firstly because Chastelneuf is a fantastic character and having him first emerge underground as an associate of Luna seems undignified, and secondly because I built this track and didn't want to let it go to waste. This also establishes the saxophone as the instrument of Chastelneuf's magic. The "guitar" tone is a sampled hurdy-gurdy run through a guitar amp.

Blue Dusk, Thicker Than Fog is a short transitional piece. We hear the faint reverberations of the concert outside, slowly fading as Innocent descends underneath the city. The wave sounds come from a JV-2080 synthesizer, which was helpful here and there in this album.

Flowers Blown in Pearl-Color and Crimson is built around a 12-tone row, a number of variations of which are played, including one with liberal use of a Bach-like pedal tone. The camera sounds are arranged into a trap beat. And there's a return to the *I Dream of My Son* motif, this time slightly twisted for a much creepier kind of offspring.

Under the Transmutation of the Sun is polyrhythmic. The percussion consists mainly of a samples from a gamelan ensemble, and the lead is a MIDI guitar run through a violin synthesizer (and cleaned way up). The guitar is supposed to feel aimless and meandering, which it does well. The introduction is a choir singing a Latin church song, so we start with the feeling of Innocent walking around Venice before moving underground to the magicians. *Enormous* thanks are due to Marco at cipoo.net, who not only made the original recording his choir's performance (back in 1995), but very kindly dug up a high-resolution version of it for me to use. It was originally recorded onto cassette tape, so it's a little warbley, but it's extraordinarily detailed and rich.

The Doctrine of Spiritual Essences incorporates a saxophone performance of Paganini, chosen for his demonic affiliation. A harpsichord is used instead of a piano because the piano had not yet been invented at the time this story takes place. (I was a little less strict about period accuracy in drums.)

Drive, Male and *Drive, Female* are both built entirely from sampled audio from a Chrysler commercial. This has nothing to do with the story of the album.

Les sauvages is a beautiful harpsichord piece from that era (though French, not Italian), "performed" on the best harpsichord soundfont I could find (thanks, SampleTekk!).

An Apparition From the Other Side of the Moon takes its basic chords from Les sauvages, but with a mostly-new melody on a blend of medieval recorder and (subtle) cristal baschet. The accompaniment has been moved from the harpsichord to a mandolin and a virginal, and the bass is a mellotron cello, which shows up again in a few later tracks. Percussion is champagne bottle opening sounds pulled from some Lawrence Welk records.

The Haunted Palace of Saint Canziano was performed on a classical guitar, which is at least slightly period-appropriate (I made sure the kind of strings I used existed at the time). The background is designed to sound more or less like a cheap Halloween sound effects tape, which is also why I used a creepy organ for accompaniment.

L'Eraclito amoroso continues where *Haunted Palace* ended; taking place in the same tower, I left most of the background sounds intact while overlaying a slightly Black Violin-inspired rendition of Barbara Strozzi's song, chosen for its period- and locale-appropriateness as well as for the fact that it's one of the best contemporaneous pieces of music by a woman. The mandolin is by Rodnell Matos, whom I hired very cheaply off Fiverr, and mostly follows the original vocal part aside from a brilliant solo in the last verse.

Their Smiles and Blushes is built around a harp loop and uses many bells and triangles to sound appropriately celebratory. The basics are mostly mine, and most of the frills are Bryce'. The *only* halfway decent pizzicato cello sound I could find was the one Apple ships with Logic.

Beginning to Effervesce is inspired by Bobby Prince' music for Doom, and uses samples from the Roland JV-2080 (very similar to the synthesizer Price used). I believe the drums are an Irish drum and an Islamic one; they were intended to be cinematic without sounding artificial. Here a celeste is used instead of a harpsichord in order to sound more insistent.

Burning Leaves is the very last piece of music I wrote for this album. It's built around a very old recording of Carmen, with some additional saxophone and some more great drumming by Emery. Everything is artificially aged a little because it sounds cool that way. In Carmen, this piece of music appears in the fortune-telling scene, so even though it's from the wrong era and the wrong country, I thought it was appropriate for Chastelneuf's magic.

A Woman's Touch was written by Emery, and virtually "performed" by me (except for the drums, which he programed). This is actually a really old track that I had to substantially revise because none of the synthesizers or effects I used work on newer computers. Some elements are carefully isolated sections of a years-earlier version of the song.

Most of the drums in *No One Sleeps* were recorded drum-by-drum and are extremely unplayable by an actual human with only one drum kit. The singing is an a cappella performance of Puccini's *Nessun dorma*.

And No Freckles? is an improvisation on a very simple theme that I came up with when I first learned to play the guitar. Jean-Michel Blais was an inspiration for the production.

The Kisses Wherewith They Were Mingled is developed on chords I came up to accompany the aforementioned theme and tries to, very plainly, represent a dialogue between Virginio (wine glasses) and Rosalba (harpsichord).

Paris Must Wait is loosely based on the melody from Mendelssohn's wedding march (the famous one). It uses samples of a kalimba (because it sounded appropriately glassy) and an Irish frame drum (because it sounded appropriately folksy).

The Vehemence of Fire is a noise collage, loosely inspired by Brian Reitell's music for *Hannibal*. It briefly brings back the Chastelneufian saxophone.

The Venetian Glass Nephew is like that drawing that could be a young woman looking away or an old woman looking ahead; it comprises altered versions of the melodies of both *O salutaris hostia* and *I Dream of My Son*.

The Season Being Winter is, of course, a Christmas track, with all the accoutrements that entails.

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– *Burning Leaves* uses an excerpt of Carmen (*very* public domain) recorded in 1915. As a result, in many countries it is already in the public domain, including the United States. However, due to weird state law, music recordings have had interminable de facto protections throughout the country. This song uses a very short excerpt (less than twenty seconds), heavily modified, and it's *probably* fair use; I suspect this would hold up in court, but it's hard to be sure. In 2022 the Music Modernization Act will kick in, public domain will function normally for music, and this will cease to be an issue. I am licensing the entire piece of music under the Creative Commons Attribution-ShareAlike 4.0 International license anyway, so whether or not that small fragment is fair use, all of my original work on the track can be

freely used, and in 2022 the entire track can be freely used.
– *Nessun dorma*, which is interpolated in *No One Sleeps*, is *not* in the public domain (absurdly). However, the text which it is based on *is*, and the recording which I used consists of a short section of only the vocal line, not including any of the orchestral background. So the question is whether the short fragment of the melodic line I used is covered by fair use; I believe it is, but I wouldn't trust that to hold up in court. The recording itself is licensed under a CC-BY license, so there are no issues using that. In about a decade this will become a moot point as *Nessun dorma* will enter the public domain, but until then I cannot vouch for the legality of this track.
– *Paris Must Wait* uses an excellent set of kalimba samples which were uploaded to Freesound fairly early on, when its default license was Creative Commons Sampling Plus. This license sucks and Creative Commons never should have written it; it's nonfree, ambiguous and, more frustratingly, completely incompatible with their own Sharealike licenses. Now, there is serious argument about whether audio as minor as instrument samples can be meaningfully copyrighted at all, and (as far as I can tell) there has never been a court case which dealt with this issue. It seems to me to be more similar to a typeface (which is not copyrightable in the US) than to a song (which, of course, is). I believe that this track can therefore be released under the terms of the CC-BY-SA 4.0 license. However, in case it *cannot*, I'm formally releasing this track under the terms of the Sampling Plus 1.0 license, while also dual-licensing all work involved in the track other than the kalimba samples (but including the melody and arrangement of those samples) under the CC-BY-SA 4.0 license.

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The credits are as follows:

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horns by Sam Hay

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produced by Colin WB Foley
cocomposed by Colin WB Foley and Emery Maricle
narration by Kai Kemmerling
drums by Emery Maricle

O salutaris hostia
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Blue Dusk, Thicker Than Fog
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Flowers Blown in Pearl-Color and Crimson
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guitar by Patrick Foley
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composed (in part) and produced by Colin WB Foley
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Niccolò Paganini: *Caprice no 16 for alto saxophone* by David Hernando Vitores (https://commons.wikimedia.org/wiki/File:Niccol%C3%B2_Paganini_-_Caprice_No.16_-_Arr_for_alto_saxophone_-_David_Hernando_Vitores.ogg),

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by Colin WB Foley
composed by Jean-Philippe Rameau
produced by Colin WB Foley

An Apparition From the Other Side of the Moon
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composed by Colin WB Foley from a chord sequence by Jean-Philippe Rameau
produced by Colin WB Foley
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additional production by Bryce Emery
instrument samples from the Versilian Community Sample Library (https://github.com/sgossner/VCSL/), CC0

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drums by Emery Maricle
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No One Sleeps
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vocals composed by Giacomo Puccini (*Nessun Dorma*)
drums (outro) by Emery Maricle
Nessun dorma by Dr Emiliyan Stankov (http://ccmixter.org/files/iestankov/21486), CC-BY 3.0 Unported

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The Kisses Wherewith They Were Mingled
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composed and produced by Colin WB Foley

The Venetian Glass Nephew
by Colin WB Foley

composed and produced by Colin WB Foley

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